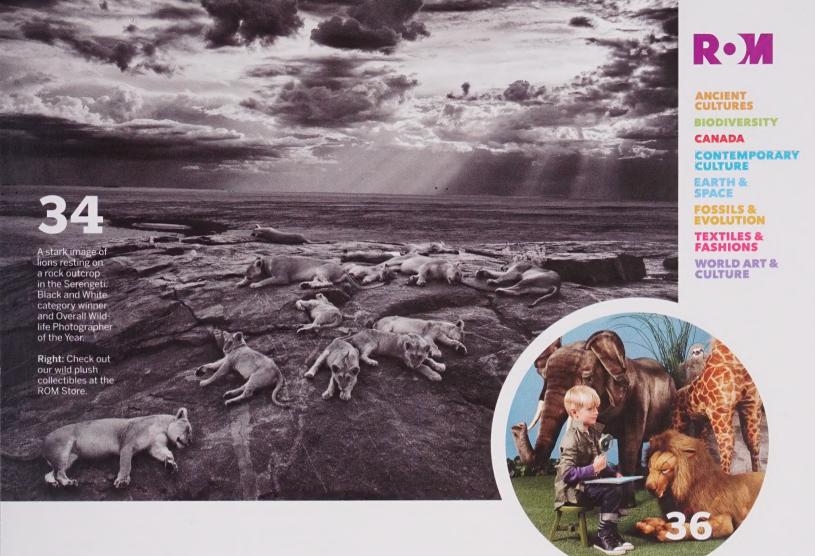
volume 47:number 3 2015 winter a CENTURY of DISCOVERY & WONDER MAGAZINE of the ROYAL ONTARIO MUSEUM SUPER FAN: Why Blue Jays' ace R.A. Dickey loves the ROM INTO THE WILD: World's best Wildlife Photos ON NOW! DOUGLAS COUPLAND ARTIST WRITER THINKER The Mysterious **NEW** Dino



MOMENT FACTORY, A NEW MEDIA AND ENTERTAINMENT STUDIO, HAD THE HONOUR TO CREATE AN IMMERSIVE EXPERIENCE FOR THE ROYAL ONTARIO MUSEUM'S CENTENNIAL CELEBRATION. BLENDING ART, ARCHITECTURE, AND LIGHT, THE MUSEUM WAS TRANSFORMED INTO A KALEIDOSCOPIC WONDERLAND WITH AN EXTERIOR LIGHT SHOW ON THE MUSEUM'S FAÇADE AND A GENERATIVE ART PIECE INSIDE THE HALLS.



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ON THE COVER

Douglas Coupland at home in Vancouver, British Columbia.

Photo: Brian Howell

oto: The last great picture by Michael "Nick" Nichols (USA), Wildlife Photographer of the Yea





Allison Gillies SENIOR WRITER, ROM GOVERNORS

Allison is a seasoned writer and editor with a background in journalism and corporate communications. Through her storytelling, Allison connects ROM supporters with the projects and programs that matter to them. When she's not interviewing Museum curators or donors, Allison can be found on her yoga mat, dancing salsa, or planning her next adventure.



Dave Ireland MANAGING DIRECTOR, ROM BIODIVERSITY

Dave is a renowned advocate for ecosystem and species protection. An educator with more than 17 years' experience researching, teaching, and working in conservation, biology, and ecology, Ireland has inspired many people to action through his ability to connect conservation and human sustainable development.



Julia Matthews ROM RECOLLECTS

Julia Matthews joined the ROM as head of the Library and Archives in 1982. With a team of volunteers, she launched the first ROM website in 1995. She also gave talks and mounted small exhibits about ROM founders, donors, and curators. Julia retired in 2005 but has returned to share her experience by assisting with several Centennial projects.



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Saturday through Thursday: 10 a.m. to 5:30 p.m. Friday: 10 a.m. to 8:30 p.m.

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Admission is free on Tuesdays for post-secondary Canadian students with ID.

Museum and Arts Pass Program participant.

*All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC Members.

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New Year, **New Century**



he past year has been a momentous one at the ROM. I hope our Centennial celebrations have inspired each of you, in some way, to rediscover your Museum. For me the Centennial has been an opportunity to reflect on our history as well as look to the future and consider the role museums will play in our lives.

In our increasingly digital world, I believe museums have a critical part to play in shaping how we understand our history and culture. Museums fuel creativity and inspire and encourage us to think about things in new ways. At the ROM, the celebration of our Centennial has been a catalyst for creating a more dynamic Museum experience—one that encourages personalization and conversation, and at the same time helps communities connect, not just with the ROM, but with each other. I hope that this evolution inspires and engages you to become even more involved in your Museum.

The ROM is now more accessible than ever. sharing its collections with a greater number of people through participating in Google Art **Project.** This new project shares 300 of the ROM's iconic artifacts digitally. Objects are captured in extraordinary detail allowing virtual visitors to see objects using different views, or even to tour a selection of our gallery spaces and curate their own digital collections. It's a virtual taste of the ROM in-person experience and one that we hope will inspire people around the world to learn more about our Museum.

The ROM's Centennial initiatives have also highlighted the new ways we are opening up the Museum to share with visitors more of the research and collecting that happens beyond our gallery walls. This month, the ROM is launching an exciting new partnership with Shaw TV that will share with Canadians a remarkable journey to discover a new dinosaur species. The four-part TV series, The Great Dino Hunt, will air on The History Channel starting in January. The series follows great Canadian modern-day dinosaur hunters, and the first episode features the ROM's Dr. David Evans as he leads the discovery of a new species of dinosaur in Alberta (currently referred to as the Southside Ceratopsian). (Not to reveal too much of this exciting discovery, but we are bringing this dinosaur to the ROM!)

There will be extensive coverage of this event on our website and via social media so that you can participate alongside David and his team in the experience. We'll even be asking you to help us give our new addition a nickname (visit rom.on.ca/dinohunt to enter!). Of course, there's nothing like seeing the real thing—which you can do at our Big Dinosaur Weekend on January 24 and 25, when we will reveal the latest addition to the ROM's Dinosaur Gallery.

It is an exciting time at the ROM. We have a full calendar of exhibitions, events, and lectures this winter. I hope you'll join us for the opening of Douglas Coupland's exhibition on January 31. This is the first major survey of Coupland's work as one of Canada's most prolific contemporary artists, writers, and thinkers. o

JK Going

JANET CARDING DIRECTOR AND CEO

RPC MEMBER @janetcarding





Wildlife Photographer of the Year Until March 23



BIG Dinosaur Weekend January 24 to 25



Cocktails & Helvetica An event with Douglas Coupland February 24



What's on at the ROM

Centennial exhibitions, events, and openings



CALENDAR OF EXHIBITIONS

ON NOW

LAST CHANCE!

Genizot: Repositories of Memory Samuel European Galleries, Level 3 Closes February 8, 2015



Maps, Borders, and Mobility in Africa Shreyas and Mina Ajmera Gallery of Africa, The Americas, and Asia-Pacific

Charles Trick Currelly

Daphne Cockwell Gallery of Canada: First Peoples, Level 1

Passenger Pigeons

Gallery of Birds, Level 2

Collecting Asia

Herman Herzog Levy Gallery, Level 1

Fashion Follows Form

Patricia Harris Gallery of Textiles & Costume, Level 4





Centennial Partner



The ROM's Centennial celebrations are generously supported by CIBC, our Centennial Partner. In this, the ROM's Centennial year, we celebrate some of our most significant happenings...



1905 Sir Edmund Walker, prominent banker and cultural champion, chairs a commission that proposes a university museum open to the public. **Until Spring 2015**

Maps, Borders, and Mobility in Africa

Shreyas and Mina Ajmera Gallery of Africa, The Americas, and Asia-Pacific, Level 3



The Berlin Conference resulted in the arbitrary division of African territory among European powers between 1884 and 1885. After 130 years, the decisions made around that historical table continue to affect political and linguistic divisions,

national configurations, and mobility of Africans within Africa itself. This new display challenges the assumptions of "naturalized" geography and highlights the highly political nature of borders in Africa, illustrating the everlasting effects of "the scramble for Africa."

The exhibition discusses the complicated and unbalanced relationship between European powers and African chiefs, kings and leaders. It dispels the illusion that we can talk about the modern and contemporary history of Africa and Europe as distinct and separate.

Until March 22, 2015

Wildlife Photographer of the Year

The wildly popular exhibition returns to the ROM for its second year. Can you guess the subjects of these shots? Flip to page 34 to see if you got them right!











1912 ROM Act establishes five museums, each with its own director, Charles T. Currelly was director of Archaeology,



1913 ROM officially opens on March 19 Some 7345 people visit in the first five



1938 ROM



1955 A single director is appointed. He is Theodore Heinrich from New York, with a mandate to make the Museum more glamorous and lively

100 YEARS. 100 FACTS.



A lot has happened in 100 years! We share with you some of the highlights in the history of the Museum:

The rotunda ceiling mosaic is made of more than 1-million tiles, each with a thin layer of Venetian glass and real gold leaf.

Lt. Theodore A. Heinrich was one of the *Monuments Men* seeking looted art during World War II (think George Clooney... they changed his name in the movie). In 1956, he became director of the ROM.

The first ROM building had only one elevator and one telephone. The duty officer used a code to bang on the steam pipes to indicate which staff member should come answer a call.

When famed Canadian director James Cameron was a boy, he saw a submersible, called Subliminos, on a truck outside the ROM. This sparked his lifelong pursuit of deep sea exploration.

The ROM first opened as five different museums: the Royal Ontario Museum of Archaeology, Palaeontology, Mineralogy, Geology, and Zoology. The names of three still grace the doorways around the rotunda.

The ROM has many animals in its collection that used to live at the Toronto Zoo. Three are on display: Bull (the White rhino), Doni (the Komodo dragon), and Arminius (nicknamed Gus, the Vancouver Island marmot).



Thangka, Painting of a

June 14, 2014-March 29, 2015

Collecting Asia: The First 50 Years: 1908-1958

On exhibit: Herman Herzog Levy Gallery

This Centennial exhibition introduces visitors to some of the ROM's founding donors to the Asian collection—individuals who, either financially or through their own collecting prowess, helped to build the ROM's internationally recognized Asian collections. The exhibition spans the period from 1908 (when C.T. Currelly first started seriously collecting Chinese material) to 1958 and showcases artifacts that are rarely on public display, while introducing eight of the Museum's leading collectors and philanthropists to the Far Eastern section.



1956 Museum Volunteers Committee inaugurated by women who want to contribute their skills and to learn



1958 The ROM welcomes our 11-millionth visitor

ROTUNDA

1968 First issue of Rotunda Magazine published with funding from the Laidlaw Foundation



1974 First major exhibition opens: Archaeological Finds of the People's Republic of China

From the Collections

Courtesan Photographs (1860s-c. 1900)

Inspired by an album in our collection of 168 cartes-de-visite of courtesans from various North Indian locations, this project examines the history of various depictions of the courtesan-from the dancing girl (nautch) in 18th-century Mughal and Company School painting to the playback singer and female film starlet in the early 20th century. Conducted with ethnomusicology graduate student Ameera Nimjee, the project focuses on the period of the album (1860s to 1880s) when the photos were taken and c. 1900 when the album was compiled. It seeks to understand the role that photography played in visualizing elite courtesan women at a time of profound transition—when they still held status and power in the courts of India, and while that status was being eroded by Victorian morality and by colonial and nationalist policy that questioned their legitimacy in a "new" India. The research consists of a close examination of the ROM's album (including translation of inscriptions and identification of photo studios), comparison with similar images in other collections, and analysis of secondary sources on the topic of courtesan history.

DEEPALI DEWAN is senior curator of South Asian visual culture in the ROM's Department of World Cultures. @DeepaliDewan

Until February 8, 2015

Genizot: Repositories of Memory

On exhibit: Sigmund Samuel European Galleries, East Wing

The word geniza comes from the Hebrew root g-n-z, originally meaning "to hide" or "to put away." A space for repository, it is also an archive for what is placed there—an archive of memory and of time that has passed. Traditionally, *genizot* were temporary spaces for storing worn-out Hebrew language books and papers of religious content and topics as it is forbidden to discard writings containing the name of G-d. Genizot, created by Toronto-based author and artist Bernice Eisenstein, opened in conjunction with Holocaust Education Week. Eisenstein's paintings, as well as the objects found or created by the artist, resonate with multiple meanings as they challenge us to consider our own repositories of memory.

Opens February 14, 2015

A Warlord's Stronghold: Mystery on the Silk Road

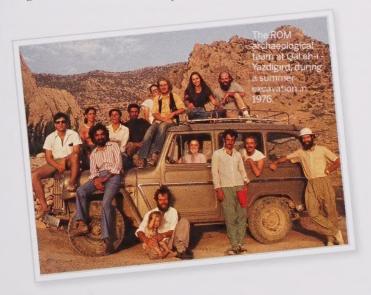
On exhibit: Wirth Gallery of the Middle East, Ondaatje/Wirth Special Exhibit Case



In the 1970s, the ROM mounted several expeditions to western Iran to excavate Qal'eh-i-Yazdigird (the castles of Yazdigird), a site situated on a tableland on the edge of the Zagross Mountains.

Previous expeditions had pegged a fortress at the site as a stronghold built for King Yazdigird in the 7th century. Instead, what emerged was a fortified palace dating from 2nd-century Parthaian Iran. Through our research, the fortress became reinterpreted as a retreat for a 2nd-century Persian warlord, a robber baron who plundered and exacted booty from caravans travelling the Silk Road.

The ROM's excavations at Qal'eh-i-Yazdigird are the nexus of this Wirth Gallery rotation, which focuses on the intriguing archaeological story of this site. Set in the context of the historical Silk Road, Qal'eh-i-Yazdigird is one of three caravan cities that sprang up in the Near East along the trade route between India and the Mediterranean. They are called caravan cities because of the camel caravans that delivered goods. More often than not, in later centuries when the sources of the goods and the supply routes changed, these great caravan cities became neglected and were eventually abandoned.





Programs

Dinos Invade! Weekend

Walk in the footsteps of the most incredible creatures to ever roam the Earth during our Dinos Invade Big Weekend! Celebrate the unveiling of our new, never-before-seen dinosaur, meet curator Dr. David Evans behind its extraordinary discovery!

Plus:

- · hear stories about dino hunting around the world
- visit a fossil prep lab to see how scientists prep fossils fresh from the field and prepare them for display
- see fossils that are over 100-million years old
- make your own horned dinosaur headdress (inspired by the ROM's newest dinosaur!)

Check out rom.on.ca/dinohunt for details!



1978 Renovation and expansion project begins with a nine-storey curatorial centre to house labs, offices and collections



1984 Oueen Elizabeth II is on hand to open the newly completed expansion and renovation project that began in 1978



1989 A record number of people (1,080,637) visit the ROM during its 75th-anniversary



1996 The ROM's website rom.on.ca is launched.

Truly Spectacular Find

ROM fieldwork uncovers stunning 505-million-year-old fossils!



In the summer of 2012, my field crew and I were prospecting around British Columbia's scenic Marble Canyon locality in northern Kootenay National Park when we stumbled upon an extraordinary new fossil site that dates back to the dawn of animal life. In less than two weeks we gathered an impressive collection of Cambrian marine soft-bodied animals comparable only to the Burgess Shale. The Burgess Shale site, known today as the Walcott Quarry, is located about 40 kilometres northwest of Marble Canyon in Yoho National Park and is famous for its exquisitely preserved soft-bodied marine animals that lived during the Cambrian period, about 505-million years ago.

The new Kootenay National Park site is about the same age as the Burgess Shale, and has the potential to considerably enhance our understanding of Cambrian marine life, thanks in particular to the discovery of a large number of species not known from the Canadian Rockies (or anywhere else).

Among the treasure trove of fossils were more than 50 remarkably well-preserved specimens of *Metaspriggina*, an animal

previously described from two fragmentary specimens from the Burgess Shale site but which remained poorly understood until now. My colleague Dr. Simon Conway Morris and I recently published a detailed study of this species, suggesting that it is one of the most primitive fishes known anywhere. Many of the specimens show amazing preservation of a pair of large eyes and a pair of nostrils on the head, W-shaped muscle segments along its entire body, as well as a notochord, a dorsal tubular structure that develops into part of the vertebrae in fishes, lizards, frogs, birds, and us. Amazingly, this fish has seven pairs of bar-like structures below the head and on either side of the body. The first pair of these structures is thought to have ultimately evolved into the jaws of later vertebrates!

This past summer, in collaboration with Parks Canada, I led a field expedition in Marble Canyon, which was sponsored by the ROM, National Geographic, the University of Uppsala in Sweden, and Pomona College in California. Our team spent 10 weeks uncovering thousands of fossil specimens and finding many new species. The bulk of our work consisted of extending a quarry that we had opened during the 2012 field season.

During the process, we recovered many additional specimens of *Metaspriggina*. Remarkably, many specimens were preserved in groups, suggesting that the fish spent time together in life, and perhaps representing what appears to be the oldest known schooling behaviour in the fossil record of fish. We also discovered new sites with superbly preserved complete *Metaspriggina* specimens. These new specimens may provide new anatomical details and may even represent different species owing to slight differences in age and environmental conditions between the different sites. We are now unpacking and preparing the objects and have started studying the material. It will take some time, but stay tuned for future exciting stories to come, many of which we hope will soon be presented together with fossils in our future Dawn of Life Gallery!

The news of *Metaspriggina* and its publication in the June 2014 edition of science journal *Nature* garnered worldwide attention, including an article in *The New York Times*. Learn more at Jean-Bernard's blog at rom.on.ca/en/blog/metaspriggina.



Left: Jean-Bernard Caron at the Marble Canyon fossil site in the summer of 2014.

Right: Reconstruction of *Metaspriggina*.



1997 Louise Hawley Stone makes bequest of \$49.7 million, the largest single bequest to a Canadian museum.



2000 Renaissance ROM Master Plan is released. One aim is to amplify the ROM's place on the civic stage.



2001 Daniel Libeskind is announced as project architect. Michael Lee-Chin donates \$30 million in 2003 toward the Michael Lee-Chin Crystal.



2004 90thbirthday celebrations include Weston gift of \$20 million.

POMPEII

IN THE SHADOW OF THE VOLCANO

The coastline has since moved, but in Roman times Pompeii was located by the sea. Before the city was decimated by the volcanic eruption, it was a tourist destination for the Campania region in southern Italy, with theatres, restaurants, taverns, and brothels. As Paul Denis, lead curator of the forthcoming exhibition *Pompeii: In the Shadow of the Volcano* puts it, "People would flock to the city for games and theatre—it was the entertainment capital of the area."

This June, the ROM is bringing to Canada an iconic exhibition that features one of the most important and shocking archaeological discoveries in the world. With over 200 objects showcasing the lives of the citizens, as well as casts of people who were unable to escape the city in time, the exhibition packs an impactful punch. Visitors can look forward to viewing a range of artifacts that celebrate the public and private lives of this ancient civilization: from gladiator helmets and beautiful frescoes to everyday items such as furniture, tableware, and tools—including contraptions for fattening mice, since mice were considered a delicacy. As part of the exhibition, ROM visitors will be seeing carbonized foods such as olives, figs, and bread.

At the time of the eruption, Pompeii was still in a state of repair due to a serious earthquake that had damaged the city 17 years earlier. "There were a lot of earthquakes and tremors," explains Paul. "There were warning signs before the eruption, but people didn't know what these signs meant."

Still, not everyone in the city befell a terrible death. Paul is quick to point out that so far archaeologists have found about 1,150 bodies. "A third of the city remains to be excavated, including the port and the nearby countryside where many people may have headed hoping to escape. We can't be sure about how many Pompeians died, but many did manage to get away." Read more about Paul Denis's plans for the exhibition on page 16.

HOW DO I SEE IT?

Opens June 13, 2015

Patrons Preview: June 10 Members Preview: June 12

Did you know that Vesuvius is still active? Some of the most frequently visited volcances around the world:

Eyjafjallajokull, iceland Mauna Loa, Hawaii Sakurajima, Japan (also known as the Vesuvius of the East) Taal, Philippines



2007 Grand opening of the Michael Lee-Chin Crystal; 40,000 people tour the empty spaces.



2008 The Dead Sea Scrolls exhibition comes to the ROM.



2012 First season of Friday Night Live programming begins at the ROM.



2014 ROM celebrates its 100th anniversary with special programming, including a weekend where restricted areas are open to the public.

Photo courtesy of Chuck Kochman 2014.

Major League Museum

Toronto Blue Jays' R.A. Dickey talks about his love for the ROM



here's a lot to like about Toronto Blue Jays' pitcher R.A. Dickey, and as it turns out, the feeling seems to be mutual!
Rumour had it that Toronto Blue Jays' starting pitcher R.A. Dickey and his family were fans of the ROM. So we sat down with the knuckleballer to get to the bottom of what R.A. and his family love about the ROM.

ROM: What inspired your first visit to the ROM?
R.A: I think curiosity. Having been to other
museums, I was excited to get to see a new
one that offered different exhibits. I had heard
great things about the ROM prior to coming to
Toronto and wanted to check it out myself.

ROM: If you could take home any one object from the ROM's collections what would it be?

R.A.: An authentic dinosaur bone—a carnivorous jawbone, preferably with large teeth.

ROM: What's your favourite place at the ROM? **R.A.:** The Egyptian gallery is probably the most fascinating to me.

ROM: What do your kids like most about the ROM? **R.A.:** The Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity and the dinosaur exhibit are their favourites.

ROM: When in Toronto, what other places do you like to visit? **R.A.:** I love the symphony at Roy Thomson Hall, and to walk down King and Queen streets.

ROM: Other than the ROM, do you have a favourite museum? **R.A.:** One is the Chicago Institute of Art, and the other is the Smithsonian Institute.

ROM: If there was a baseball museum in Toronto, what would be the top three pieces that you'd like to have included? **R.A.:** Both World Series trophies (1992, 1993), obviously—and an original seat from Exhibition Stadium.

ROM: What is the best part about playing for the Blue Jays? **R.A.:** The best part about playing here in Toronto is exposing my family to the many different cultures that the city has to offer.

ROM: Who was your hero growing up? **R.A.:** Either Nolan Ryan or Larry Bird.

ROM: Are you going to write another book? **R.A.:** Yes—I have another children's book coming out in the spring!

ROM: What's the one thing you would share with someone who has never been to the ROM?

R.A: Block off a lot of time so that you don't feel rushed. There are so many magnificent things to take in.

ROM: What excites you most about the ROM this year? **R.A:** It is exciting that the exhibits are ever-changing, and that drives me to visit more often. o

Find a dinosaur with lots of teeth for R.A. Dickey to take home.



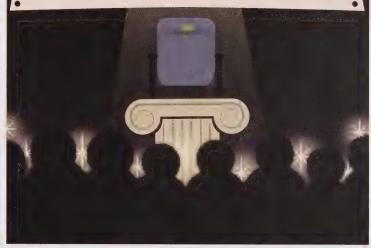
What's R.A. Dickey's favourite exhibit?



What does a real blue jay eat?



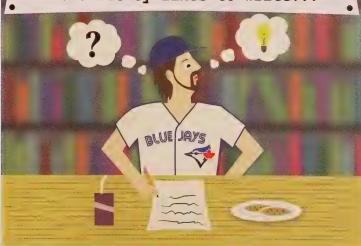
A piece of Blue Jays history and the team's home from 1977 to 1989...



Who is R.A. Dickey's favourite basketball player?



When he's not playing ball R.A. Dickey likes to write...



What's a BioBlitz?

The ROM encourages you to raise awareness of the biodiversity in your neighbourhood

BY DAVE IRELAND







Top left: Josh Feltham presents a green frog (Lithobates clamitans) to a group of BioBlitzers in the 2014 Ontario BioBlitz in the Humber Watershed.

Top right: A young bioblitzer holds up a spotted salamander (Ambystoma maculatum).

Bottom: Fungi specimens labelled and layed out for ID confirmation during the 2012 Rouge Park Ontario BioBlitz. o what exactly is a BioBlitz? It's a survey conducted over a 24-hour period to find and identify as many species of plants, animals, microbes, fungi, and other organisms as possible within a defined geographic area. Usually, these surveys are led by experts on various forms of life (known as *taxa* to biologists). The famous Harvard biologist E.O. Wilson first popularized the idea of BioBlitzes in the late 1990s.

But a BioBlitz isn't just for scientific experts; in fact, because one of the primary goals of a BioBlitz is to raise awareness of biodiversity, BioBlitzes are inclusive by design. That's why most BioBlitz programmes invite volunteers including adults and kids, and anyone who's interested can join experts and scientists in the field. Participating in these hands-on field studies is a fun and exciting way to learn about biodiversity and better understand how to protect it.

Another benefit of BioBlitzes is that they help establish baseline biodiversity data. Baseline data can serve as a comprehensive record of changing patterns of living things in a region. Over time this provides an invaluable record of how the populations of living things

in a particular area have changed (or not). A well-organized BioBlitz can result in 1,000 or more species being documented.

Over the last decade hundreds, if not thousands, of BioBlitzes have been undertaken across the globe—from New Zealand to Spain to Taiwan. The U.K., Canada and U.S. have produced the most sophisticated events, with some blitzes having five or six years of continued work.

Host a BioBlitz

Hosting your own BioBlitz is easy. Why not plan it to coincide with International Day of Biodiversity on May 22. Grants are available through the Biodiversity Education and Awareness Network (biodiversityeducation.ca), which I chair.

Go to **ontariobioblitz.ca** for more information, helpful downloads including planning guides and field journal templates.

Currently the ROM is leading a group of nationally scaled partners toward the goal of planning community-run BioBlitzes across Canada in all 44 national parks and nature areas from coast to coast.

Tread Lightly...

Whether you're organizing or participating, the Ontario BioBlitz Program suggests the following tips to help keep your environmental impact to a minimum.

• Keep groups small

When surveying in groups or conducting guided nature walks, try to keep group numbers low in order to reduce disturbance to wildlife and habitats.

2 Stay on trails

Try to stay on trails or pats to reduce trampling of vegetation. When venturing off-trail, be cautious of where you step.

Avoid wet conditions

If conditions are wet, avoid muddy areas that could be disturbed by soil compaction or erosion.

4 Avoid sensitive habitat

If sensitive features such as nests, dens, hibernacula, breeding grounds, and feeding grounds are discovered, minimize activity and disturbances in surrounding areas.

6 Restrict pets

Off-leash dogs may cause damage to vegetation or wildlife, or scare animals away. Consider restricting pets at the BioBlitz or establish an on-leash only rule.

6 Understand the permit process

In some cases, collecting is required but please check with local wildlife and museum authorities about permits. Most plants, animals, and fungi can be identified in the field or via good photography.

7 Check traps frequently

If wildlife traps have been set, check traps frequently and make sure trapped specimens are not exposed to rain or direct sunlight.

Minimize interaction with wildlife

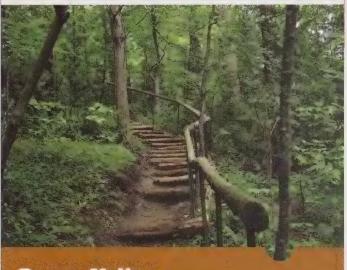
Any interaction or disturbances to wildlife should be kept to a minimum. It's illegal to disturb threatened or endangered species.

DAVE IRELAND is the managing director of the ROM's Centre for Biodiversity.

@davehireland and @ROMBiodiversity

Rouge Valley BioBlitz

In June 2012 the ROM, in partnership with other leading nature organizations, championed the largest BioBlitz in Canadian history, which took place at the Rouge Park, Toronto. For the 2012 Rouge BioBlitz, over 225 volunteers documented over 1,260 species. In 2013 we saw an even more successful blitz, with over 500 volunteers setting a BioBlitz world record with 1,791 total species counted including 146 spiders, 498 insects, and almost 600 plants. Rouge Park is an incredible space and presents a huge opportunity for a large-scale BioBlitz. The park spans over 47 square kilometres, making it the largest urban wilderness park in Canada. That's some 13 times bigger than New York City's Central Park.

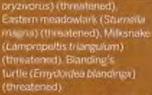


Rouge Valley, Remarkable Finds!

Researchers participating in the Rouge Valley BioBlitz made a number of remarkable discoveries...

A Black Purse-Web spider (Sphodros riger, the only Ontario species of the family Atypidae), which is closely related to the farantula family. This was the first sighting for the Torondo area. Finds included: Chimney swift (Chaefura pelagica) (threatened) barn swellow (Hispido riistica) (threatened), Bobolink (Dohohory).







(threatened)
Other unusual firsts included
Brook Silverside (Latintesthes siccurus) a first record of this
"flying fall" in Rouge Park, second record of Painted
Skimmer (Libellula semelasciata, a dragonfly), along with a cool tiger beetle—the Green-Margineil Tiger Beetle (Cicindela fimbalis), il rarely seen species.

Behind Closed Doors

A look into how the ROM prepares specimens for display

BY BRAD MILLEN



ike most museums with extensive natural history collections, the ROM collects and preserves a wide variety of its own specimens for exhibition in its galleries. But not all specimens are collected with the intention of putting them on display. Some are collected to be used as research specimens, providing researchers with an extensive catalogue of information about the various species that inhabit our natural world.

The life sciences collection at the ROM is essentially a library of biodiversity. Some vertebrates, like mammals and birds, are prepared as reference study skins, others are kept as skeletons, while some are simply preserved in alcohol for dissection or to be used as DNA samples of specimens.

The preparation depends on how we are going to eventually use the specimen. Study skins of mammals and birds are prepared as taxidermy reference specimens. They are prepared by being stuffed with cotton or, historically, with other materials like tow, hay, even newspapers.

Preparing skins is often the most timeconsuming process in preparing a specimen. Removing skin and stuffing it (over a form), to make the specimen look as it should, comes with practice and some degree of skill. Sewn together with a high-quality thread made of flax or linen, the skins are then dried and catalogued before being installed in the collections. These skins form main parts of any reference collections of mammals and birds.

The process of preparing skeletons for preservation and study begins with removing the skin, large muscle masses, and visceral organs and then placing the specimen in our Dermestes Colony (a.k.a., the Bug Room). In the Bug Room beetles clean the skeletons for us. We could instead use chemicals and other methods, but these processes would denature the bones and make them fragile and brittle, like cooking does to bones. The beetles do a much more meticulous and better cleaning job than technicians can in cleaning skeletons. See Bug Room Meal Time sidebar below for some examples of how long this process can take.

After their time in the Bug Room, the specimens are ready for a final cleaning and then are catalogued and numbered before being stored in the reference collections, where they are available for study.

To ensure this research information is available to the widest possible audience, far beyond the walls of the ROM, we update and share all the specimen information electronically with the Global Biodiversity Information Facility; via its online network, this international organization focuses on making scientific data on biodiversity available to researchers internationally. Many institutions from around the world provide and share data, creating an extremely vast library of collected specimens, with nearly 517-million records on file. \circ

BRAD MILLEN is a technician in the ROM's Natural History Department.



Above: Part of a Reticulated Python. C. 6.3 metres.

Photo: *Night at the Museum 3*, Kerry Brown TM and © 2014 Twentieth Century Fox Film Corporation. Illustration by Margot Thomps

A Night at the ROM

Unexpected encounters after-hours at the ROM



espite having worked in the security industry for 12 years, Ahmed Ismail knew right away that the ROM was a place he wanted to work at when he saw the ROM security guards on duty.

The ROM guards were smiling, obviously engaged in their work and happy to help visitors with all kinds of questions ... lost items, directions, and even specific questions about exhibits. It is that positive spirit that really comes through in Ismail's approach to his work. We recently sat down with him to ask a few questions that we had for the security team.

Q Is there a favourite shift or gallery that you like to be assigned to? **A** Most guards like to work in their favourite gallery, one that they are familiar with. For me, it's the Egyptian Gallery. I guess that's because I'm Egyptian and working there reminds me of

home.

Q The Friday Night Live (FNL) events seem like they would be a big challenge for the security team. It seems much like turning someone's house into a sophisticated night club for an evening. Is it a difficult event for security?

A It's actually a lot of fun to work the FNL events. I think that's because most of the time the museum is filled with children. The FNL events bring in a different crowd. Sure, once you add alcohol

into the mix, things can happen, but people are generally very well behaved. It's a museum. People are really quite respectful of where they are.

Q A Night at the Museum: Secret of the Tomb (a movie about strange happenings in a museum after hours) is now playing in theaters. Have you ever encountered unusual events after hours at the ROM? There are rumours of ghosts who roam some of the galleries in the Museum late at night.

A There are a few stories. One unusual sighting took place in the Currelly Gallery, late one night. A female security guard was on patrol and she noticed a man wearing a brown suit out of the corner of her eye. He was walking across the room, and as they neared each other, he smiled at her. Then he suddenly disappeared. On another occasion, a guard working in one of the glass-walled galleries late at night saw a woman in the distance wearing a flowing white dress. She passed right through a glass wall and disappeared into the darkness.

Q Have you personally ever witnessed anything unusual?

A Well nothing like a ghost, but not so long ago I had a visitor approach me in the Dinosaur Gallery to tell me that he had always wanted to get on top of the *T. rex* and ride it. He asked if he could climb over the barrier. At first I thought he was joking, but when I realized he was serious, that's when my mood changed. I looked him in the eye and said firmly, "That's not going to happen." He seemed to get the message. o

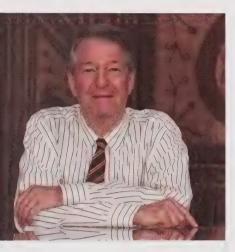


Ben Stiller as security guard Larry Daley and Robin Williams as former US President Teddy Roosevelt in Night at the Museum 3, 2014.

Curating Pompeii

Paul Denis discusses bringing the world's most famous volcanic catastrophe as an exhibition to the ROM

BY SHEEZA SARFRAZ



Paul Denis ASSISTANT CURATOR Greek, Roman,

Academic Positions 1981 **Curatorial Assistant** Greek and Roman Department, Royal Ontario Museum

Education 1976 Art History, M.A., University of Toronto, Toronto

1974 Art History, Hons. B.A., McGill University. Montreal

Disasters on a grand scale capture the imagination. Few, however, resonate as much as the eruption of Mount Vesuvius in 79 CE, which destroyed the cities of Pompeii and Herculaneum. The volcano has been the subject of countless books and TV series, and the backdrop to major Hollywood films. Works of fiction, though, hardly tell the stories of the thousands of citizens living in the bustling, cultural hubs on the coast of the Mediterranean who lost their lives when the volcano rained rock, ash, and gas down upon them. To bring those stories to life, the ROM tasked Paul Denis, assistant curator of the Greek, Roman, Etruscan, and Byzantine collections, with curating our upcoming summer exhibition, Pompeii: In the Shadow of the Volcano, on the volcanic eruption that rocked the archaeological world nearly 2,000 years ago. Paul notes that "Pompeii is now in the limelight as one of the most important and popular archaeological sites because it illustrates the very fabric of human life. Everything is so well preserved—the architecture, the wall paintings it's overwhelming how intact it is."

Paul's love of history began in high school, where he took a special interest in Canadian and European history, but it wasn't until he was studying for his undergraduate degree that he discovered his love of ancient civilizations-the Greeks, the Romans, the Egyptians. Though he began his full-time career at the Museum in 1981. he had first started working at the ROM as a summer student in 1977. when he moved from Montreal to Toronto for his post-graduate studies. "It was a summer experience

program," he recalls. "I was

earning around \$2.25 an hour."

While curating the exhibition, Paul wants to bring to light the human element of the story. "It's not an esoteric show. There's empathy with the people who lived there. When you walk down the streets of Pompeii, it feels like a time portal. You walk through and you're in antiquity—it's the same streets that people lived in, walked in, 2,000 years ago." The exhibition focuses on Pompeians' public and private lives, and includes everything from striking frescoes and silverware to everyday objects such as hammers and scissors. Around 200 objects and 12 casts are coming to the ROM. Although the exhibition includes many beautiful objects, its main purpose is to tell a personal story, one about people who built shrines to the gods inside their homes and attended the Spectacula (what we now call the amphitheatre) to watch gladiators fight. As Paul puts it, "There are a lot of parallels between now and then-theatres, music, even hooliganism. There was a riot in the amphitheatre in 59 CE between two rival factions of gladiator fans where people died, so the emperor Nero closed the amphitheatre for a few years as punishment. At Spectacula the gladiator fights were like football games today. The people had

> Perhaps it is these similarities, rather than the dramatic eruption of the volcano itself, that make the story of Pompeii so compelling today. o

cult followings of the gladiators-the only

the death."

difference is our footballers don't fight to

SHEEZA SARFRAZ is project coordinator for ROM Press and production editor of ROM magazine.

> A copy of a gladiator helmet on display in the ROM's collections.

Where in the World Are They?

Who is where... and why... among the ROM's curatorial team



Alexandra Palmer SENIOR CURATOR

Chloë Sayer GUEST CURATOR

In August 2014, Alexandra Palmer travelled with Chloë Sayer—a Veronika Gervers Research Fellow, guest curator, and Mexican textile specialist—on a research and collecting trip to Mexico, thanks to the Kircheis Fund. They filmed and interviewed dyers, weavers, and embroiderers for documentation of historic and contemporary fashion and textile traditions. The resulting short films and photographs will be a part of iViva México! Clothing and Culture, the first ever exhibition of the ROM's Mexican collection, opening this May.

SURINAME



Hernán López-Fernández **CURATOR** Ichthyology

Hernán journeyed to Suriname this fall to obtain a representative sample of specimens and tissues of the lowland Surinamese freshwater fish fauna, which is virtually absent from our collection. The sample will provide materials for ongoing projects studying the evolutionary diversification and adaptations of cichlid, loricariid, and crenuchid fishes, and will provide the ROM with a sound comparative collection to further our studies of Guianese and Neotropical freshwater fishes. It will also establish the groundwork for more ambitious and geographically circumscribed expeditions to remote areas of Suriname where as-yetunknown diversity is almost certainly present.

GHANA



Silvia Forni **CURATOR** Anthropology

Silvia Forni was in Accra, Ghana, from July to September to collect information on Asafo flags and the preparation of traditional festivals. The research will support the large collection of flags from the Asafo military companies of the Fante of central Ghana, which the ROM acquired with the support of the Louise Hawley Stone Charitable Trust. The Asafo flags will be on display in 2016 at the ROM.



From Warfare to Ceremony

One of our latest acquisitions is a rare shield that reflects the Tuareg peoples' traditions and lifestyle

BY SILVIA FORNI

he ROM recently acquired a very rare find: a Tuareg shield made of oryx skin, decorated with leather and metal inserts—a piece that is in excellent condition. By the end of the 1950s shields of this sort were rare.

The shield is an iconic element of Tuareg warrior attire. The Tuareg, a Berber-speaking people, inhabit an extensive area in North and West Africa that includes Algeria, Libya, Mali, Burkina Faso, and Nigeria. Highly diverse in historical origin, social stratification, and political organization, the Tuareg have nevertheless maintained a coherent and unique culture that extends beyond national boundaries. Besides being recognizable for the distinctive blue face veil known as tagulmust worn by their men, the Tuareg are widely known for the refined aesthetics and craftsmanship expressed in all aspects of their cultural and social lives, from poetry and music to jewellery, weaponry, bags, baskets, mats, ropes, and other functional objects.

Traditionally Tuareg's subsistence was grounded on pastoralism, commerce, and warfare. Men of higher caste were socially, aesthetically, and symbolically associated with the image of the warrior, beautifully dressed and carrying his well-crafted weapons. Some of their most important and visually distinctive traditional warrior weapons are the iron lance (allar), the dagger (telek) carried in a sheath fastened to the left arm, the sword (takuba) that is held by the right hand and corresponding shield (agher) held by the left arm, whose function was more symbolic than truly offensive already by the mid 20th century.

Ethnography shows that by the early 20th century, Tuareg men had given up using the shield as part of fighting weaponry, while still donning it on important social and ceremonial occasions as an important component of their visual identity.

"This shield is an excellent and very well-preserved example of this rare protective weaponry"

Shields embody Tuareg's lifestyle and traditions, not least because they are made of increasingly rare animal hide and demonstrate the sophistication of Tuareg leatherwork which-alongside silversmithing—is this people's most important traditional craft. Shields are made from the skin of a gazelle-like animal called an oryx. The skin is strengthened by being rubbed with milk and the shell from ostrich eggs for a year. The shields' shape and sym-



metry reflect clear Islamic influences; their functional strength and toughness is usually enhanced by meticulous and beautiful craftsmanship, all meant to increase their overall power. The star shape on the shield may be a prayer in Tuareg writing, calling for protection against the evil eye and the iron weapons of enemies. The pieces of red cloth—which in the older pieces were cut out from French military uniforms—and the large study holding them. were also there to give the shield extra powers.

After acquiring the Seligman collection last year, the ROM has now one of the most extensive Tuareg collections in North America. Overall, the Tuareg material is important to the presentation of African cultural diversity and the continental scope of the ROM's approach to Africa. o

SILVIA FORNI is curator of Anthropology in the ROM's Department of World Cultures.

@silforni



Proud to support the Douglas Coupland Exhibition

We are working together with the Royal Ontario Museum to make a difference in our communities.



Everything Natist, thinker Douglas Coupland is a man of many talents BY ANN WEBB

Douglas Coupland is a Canadian novelist and artist. Although it was his work as a fiction writer that Coupland was first recognized for, his writing is complemented by his work in design and visual art, which arises from his early formal training. His first novel was the 1991 international bestseller Generation X: Tales for an Accelerated Culture. He has published 13 novels, two collections of short stories, and eight non-fiction books. The exhibition, entitled everywhere is anywhere is anything is everything is a major survey of Coupland's visual art.

AW: Hi Doug, we can't wait for your show to open at the ROM and MOCCA [Museum of Contemporary Canadian Art]. Most people are not aware that before you embarked on your writing career, you studied art and design. In the 1990s you focused on your writing, and in 2000 you returned to visual art. You have just published your recent non-fiction book *Kitten Clone: Inside Alcatel-Lucent*. How do you juggle a busy writing practice with making art?

DC: Art takes place in space and writing takes place in time. In writing you have fiction and non-fiction, and in art you have private art and public art. Those are the four quadrants of my creative life. I find that I am happiest when I have something happening in all four quadrants, which means that all parts of my brain are getting used. At the moment the only thing I am not doing is working on a novel, and I can really feel that. For me, it's trying to make the most of being alive, in those four forms.

AW: It sounds like a balancing act, but it's something that you obviously need to do as a creative thinker, something you need to do on a daily basis.

DC: Oh—I agree, and also each aspect informs the other. For example the book *Kitten Clone*—writing it opened an astonishing number of doors—creative doors, fiction doors, non-fiction doors. These activities are not necessarily isolated from each other. They all feed into it and from each other. It's not like each exists on a separate asteroid and they are not in communication with each other.

AW: Why did you return to making art? At one point in your life—it seems the two practices were quite separate—and now they seem to be quite integrated. So, what made you return to artmaking?

DC: Looking back, I am very fortunate that UBC keeps all my archives. I look across the 1990s, and while yes I was writing, there was actually an astonishing amount of visual work going on then. I was at the right time in the right place, starting with *Wired* magazine in 1992. I worked in downtown San Francisco and in Palo Alto, where it was all happening. Back then there wasn't any







Flash and Photoshop. It was all very, very primitive, and so any of the visuals that we used online had to be made in hard copy first—collaging, sometimes using Letraset. There was definitely a zine aesthetic going on.

You can look at the archives from the 1990s and you can see that there was a visual evolution, which is definitely the Doug sensibility that sort of mirrored the rise of the technology. And then there were all those book tours I was doing. Part of staying sane on the road is that I was also doing a daily diary and daily collages-making hundreds and hundreds of them. It was not the complete abandonment of the visual. It was pioneering the essence of the new way of looking at things. It was not a complete negation.

AW: I think that's important for people to know, because I think most people know you as a writer and perhaps are less familiar with your art practice. I believe this exhibition of your artwork is important because it reveals and brings all facets of your practice and thinking together in a really nice way. I know you said that art takes place in space and writing takes place in time. But, how would you describe the difference, if you think there is a difference, between writing a novel and working with materials and objects to make art?

DC: Each activity creates a certain sensation in the brain. When writing is going well, it's like a high, it's like a drug, and it makes me feel a very certain predictable way, the way alcohol does. And, when making things with my hands and being in the studio, it's like another very, very reliable sensation. It creates

a very specific and repeatable sensation in my brain.

Short-form fiction, I love, it is my quiet place, my happy place. Every form of creative activity creates its own repeatable brain sensation. I just like that. You can slow it down to brain chemistry or pathology, and that is one of the great questions of our day, where does brain damage begin and where does personality end and vice versa. Where does personality end and brain damage begin—that's one of the slogans.

AW: Is that one of your slogans?

DC: It is. It's Marshall McLuhan basically. Which is the riddle of his brain.

about Warhol as a change maker. Why do you think Warhol is such an influence on artists and more broadly on contemporary culture?

DC: Before I read From A to B & Back Again, I would have been eight and looking in the World Book Encyclopedia, probably 69th or 70th edition. I guess I was looking at something else in P and found Pop Art, and thought, what's this? They had a Warhol soup can and a Blam painting by Lichtenstein and I looked at that and said, "That's it! That's for me." And I think what Pop does, what it did for me, for Ai Wei Wei, and for a lot of people, is that it allows you to look at

about utopias, what is utopia, and what was happening in the show in Vancouver, and what I hope happens again in Toronto, is that it unwittingly created a utopia. Where all these impressions, sensations, and visual images which people had in their brains suddenly were rearranged in something new in life that wasn't necessarily aesthetic, and you can look at it as say "wow that actually is kind of beautiful."

AW: Well to me, that's what artists do, they show us our world anew. They show us the obvious things in a new way that gives us something to think about. I understand you collect lots of things. A new

Sometimes the best lighting of all is a power failure.

AW: I am interested in your connection to pop culture and Andy Warhol. I was reading about Ai Wei Wei recently. in Sarah Thornton's book 33 Artists in 3 Acts. In the book he mentions that the *The* Philosophy of Andy Warhol: From A to B & Back Again was a big influence on him as an aspiring artist. And, I know it was one of the books that inspired you. So, this reference to Warhol is interesting to me because we recently had Bob Colacello, who worked closely with Warhol, speak at the ROM

the world in a certain way and suddenly almost everything becomes aesthetic. I think a lot of what art does—even Jeff Wall's work—he takes certain parts of the world that you'd never thought of as being beautiful or aesthetic before and suddenly it is. I always think it's one aspect of what any art—visual or verbal can do.

I hope I am not jumping the gun here by saying that in the Vancouver show there are endless numbers of kids in their 20s and 30s coming in. In the catalogue we talked work in the exhibition is *The Brain*, which is composed of hundreds of objects you have collected—it's like a cabinet of curiosities—do you see it as a visual biography?

DC: I see it as a work in progress. Anyone's brain is a work in progress. At any given moment, your brain cells are dying and new ones being formed. Brains can change on a dime; you take a wrong drug, you take a good drug. Our brains are dynamic and always in motion. Of all the pieces in the show, that's



the one that won't be resolved because my brain won't be resolved until I die and that will be its final version. I sound like a broken record on the subject. But, if you have an impulse to collect something, whether it is plastic bottle caps or art or books, or whatever, give in to that impulse as much as you can-and do it without over-thinking it and very, very quickly it will probably tell you something about yourself that is very deep and you maybe weren't even aware of-and that's the magic of collecting.

It's about learning things about yourself that you'd never otherwise would know.

So with *The Brain*, I was collecting, not over-thinking it for about 15 years. Objects that just happen to have a bit of resonance, it did not have to be much. And then I just put it all in boxes, 165 in the end. And then sorted it all out and tried to make some sense of it. This is what happens with the art I collect. And, with my writing, I have notepads. It drives people crazy, I pull out my notepad and jot down ideas. You can

collect ideas, objects, art, you can collect anything really.

AW: Much of your work—both your writing and artwork—deals with the impact of technology on humanity. One of your slogan works is "I miss my pre-internet brain." What does this say about your relationship to technology?

DC: Well, There are two side effects of technology: the intended effects and the unintended effects. The thing with technology is that you

Wigs in the Style of Andy Warhol, 2012.



make it, and then it makes you. It's not like a one-way street. Some people call technology "alienating," but that is not true because aliens did not come down from outer space and hand all this stuff to us. It was made by humans and as such it can only ever bring out manifestations of our humanity. You have tribes where everybody has full body tattoos or earrings or whatever; instead of having full body tattoos, we have these tattooed brains that have been shaped by technology, so we are not very different in that way.

AW: You have referred to our contemporary time as accelerated, and in your recent book you wonder what connectivity is doing to our brains and our sense of being as humans. What

role do you see a museum such as the ROM playing in contemporary society?

DC: I don't think it should just be a game of playing catch-up. I think that it would be very interesting and it would be creative for any institution, rather than being passive, to instead be active and try to harness the changes going on in culture. I think we have so many great tools for allowing visitors to the gallery to reinterpret the experience, to remember it, to keep it, to share it. If you can facilitate that progress, it would be a tick in the right box for the institution.

AW: If the museum is about the collection and the preservation of memory, what do you think about how the museum

preserves memory in our society? Do you think memory is at risk?

DC: I have a box filled with blue 56J floppy discs from the 1990s in my office. I guess some would be 20 years old at this point. So I got a floppy disk reader and I linked it up by USB cable to my computer, and only half the files on the discs are readable. I guess electrons are evaporating off the magnetic surface, and once they are gone they are gone. This is creating a huge issue in the world of archiving. How do you keep something evanescent, how do you make it concrete and permanent? I remember growing up with a wicker basket filled with bags of snapshots, and it always sat next to the landline telephone, and while you

were talking to people on the phone you'd look at pictures of someone at a party or in a canoe or what have you. We've lost that physicality for the longest amount of time. In the course of a day you see thousands if not tens of thousands of .jpgs. You actually see very few, concrete, tangible images. The older archivists are hoping to retire so they won't have to deal with it. I know the younger curators and archivists are chafing at the bit to get into it and trying to figure out how this is all going to work. We might not have that much record of it in the end, that's the strange thing. And now we have the cloud, and wow, what is it? How permanent is it? You know that really bad picture of you at a party, in the old days it would have been a snapshot,

Blame is just a lazy person's way of making sense of chaos



but now it's out there in the cloud. Will it be there forever? Will it get vanished? Will it get hijacked? Who knows? Oh boy.

AW: You refer to your practices of writing and making art as ways of perceiving and experiencing the world. What do you want people to take away from this exhibition?

DC: It might be something along the lines of: "Oh wait, you feel the same way too?" It's this massive reconfiguration of our being happening in technology now. Don't forget, we are having

more technology thrown at us faster than absolutely ever in the history of history. We are actually doing this with some grace and some intelligence. All these weird perceptions that you thought only you were having, everyone on Earth is having them, everyone. This is

Opposite: Slogans for the 21st Century, 2011-2014.

Top: Better Living Through Windows, 2013

There's a lot to be said for having a small manageable dream



I wait and I wait and I wait for God to appear, 2011. In his QR Codes series, Coupland has painted large-scale abstractions that reference the works of artists such as Piet Mondrian and Gerhard Richter while functioning as Quick Response codes. When scanned with a OR code reader, the paintings reveal pithy statements from the artist

the first time since the last ice age we have this commonality of experience, this commonality of data/ the cloud we can tap into. Everyone knows everything. That's new. Now that we know everything, or now that we can know everything, where are we going to take that? What are we going to do with it? What are we going to create?

AW: You know what I think is so fantastic about your being an observer of contemporary life, your commenting about our technological age, is that through your artwork—which is very tactile and object based—you are using this nontechnological form to inform us about our age.

DC: I was recently in Brazil for the Bienal de São Paulo. And, the curator there, Marcello Dantas, said, "Douglas, you are not actually a contemporary artist, as you are more an artist of the contemporary." It works for me, o



Towers 2014

MOCCA One Exhibition, Two Venues

The ROM has partnered for the first time with the Museum of Contemporary Canadian Art (MOCCA) to show Douglas Coupland's everywhere is anywhere is anything is everything. Coupland's full exhibition consists of six themes, with four themes on display at the ROM and two at MOCCA. To experience the full exhibition, visitors are encouraged to visit both the ROM and MOCCA.

MOCCA's exhibition includes Secret Handshake, which unravels the stereotypes that constitute Canadian cultural identity, both benign and menacing, and Growing Up Utopian, where Coupland uses Lego to reflect on both the fantastical and dystopic possibilities born out of this post-war perspective.

ROM Members enjoy free admission to MOCCA. For details, visit mocca.ca

ROM SPEAKS

Cocktails and Helvetica with **Douglas Coupland**

Design & Printing Workshop with Reception

February 24, 2014

C5, Level 5, Michael Lee-Chin Crystal

\$50 General Admission; \$45 Members/teachers/students

Explode into the extraordinary world of artist Douglas Coupland. Join writer, designer, and artist Douglas Coupland in a studio setting and create your own slogan posters using the Helvetica font. These photocopy prints will be part of a design experiment exploring the relationship between typography and slogans (participants will get to keep their work). The ROM event is inspired by Coupland's 100 Slogans for the 21st Century work.

Please note: All participants must provide their own Mac laptops, pre-loaded with Helvetica fonts. None will be provided on the night of the event. For printer purposes, all participants must be able to make pdfs of their work.

Take home your own piece of Douglas Coupland's art from the ROM Store!

This limited edition of the Bullseye Coffee Table is designed by Coupland and made in Vancouver by Straight Line Designs. Each table is personally signed by the artist.

Materials: Wood and arborite table with steel powder painted tripod legs.

Diameter: 48 cm Height: 56 cm

\$900



SHOP

Douglas Coupland

everywhere is anywhere is anything is everything PRESENTED BY



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Douglas Coupland: everywhere is anywhere is anything is everything is organized and circulated by the Vancouver Art Gallery and curated by Daina Augaitis, Chief Curator/Associate Director. The exhibition is presented in Toronto by the Royal Ontario Museum and the Museum of Contemporary Canadian Art and is being held concurrently at both institutions. This exhibition was made possible with the generous support of The Keg Steakhouse + Bar, and The Artworkers Retirement Society.

ONE EXHIBITION. TWO VENUES.











NEW LIFE OLD BONES

ROM scientists discover the youngest-known raptor

BY ALLISON GILLIES

new species of a small, meat-eating dinosaur ('raptor') based on newly discovered fossils from Montana, USA. Acheroraptor (ACK-ear-oh-RAPtor) temertyorum is the youngest known dromaeosaurid, or "raptor" dinosaur. A close cousin of Velociraptor, it was approximately three metres long and weighed about 40 kilograms.

The new dinosaur discovery is based on a pair of associated upper and lower jaws from the Hell Creek Formation of Montana. *Acheroraptor* walked on two legs and was relatively large for a "raptor", with a long-snouted skull and dagger-like ridged teeth. Due to its close relationship to birds and other feathered dinosaurs, it was likely covered in feathers. *Acheroraptor* means "Acheron plunderer" and is derived from Acheron, the River of Pain in the underworld of ancient Greek mythology, and the Latin word raptor, meaning robber or plunderer, acknowledging the Hell Creek Formation origin of the fossils.

The new find is exciting because it puts a face on the "raptor" that lived with *T. rex* and *Triceratops* at the very end of the Age of Dinosaurs. The identification of *Acheroraptor* therefore provides a more complete picture of the ecosystem in North America just before the great extinction of the non-avian dinosaurs. There is a surprisingly close evolutionary relationship of *Acheroraptor* to a group of late-occurring Asian species that includes *Velociraptor*. This suggests that migration from Asia may have continued to shape North American dinosaur communities right up until the end of the Cretaceous period.

Groundbreaking Gift



The specific name of *Acheroraptor temertyorum* was chosen to honour James and Louise Temerty, for their outstanding service and contributions to the Royal Ontario Museum and their enthusiastic support of its palaeontology initiatives.

The Temertys are avid museum-goers and long-time ROM supporters who help make our world-class exhibitions, galleries and research possible. This fall the Temertys made an incredible \$3.25 million gift to ROM Fossils & Evolution.

Their generous philanthropic investment will establish the James and Louise Temerty Endowed Chair of Vertebrate Palaeon-



tology and the James and Louise Temerty Expendable Research Fund for Vertebrate Palaeontology.

"By endowing this position in perpetuity, we are helping to ensure the ROM attracts leading curators, retains scientific excellence, and continues to be a leader in sharing knowledge with the public," says Jim Temerty, chairman at Northland Power Inc.

This extraordinary gift from the Temertys is a meaningful investment in the ROM's curatorial talent, which fuels the Museum as a leading research institution making ground-breaking discoveries. The ROM can continue to grow its globally-renowned dinosaur research program, unlock potential knowledge in its vast collection of dinosaur specimens, and amplify educational programs for ROM.

The newly discovered original fossils of *Acheroraptor* are on display in the James and Louise Temerty Galleries of the Age of Dinosaurs on Level 2. \circ



Unearthing Homegrown Dinosaurs

The ROM and HISTORY Canada have teamed up to bring audiences first-hand access to ground-breaking Canadian dinosaur discoveries and research. Airing on HISTORY Canada and produced by Cream Productions in association with Shaw Media, Dino Hunt Canada follows Canadian palaeontologists on recent dinosaur digs.

Despite increased exploration around the world, Canada remains one of the best places to discover dinosaurs. From the badlands in Alberta to the Bay of Fundy, Canadian palaeontologists are unravelling prehistoric mysteries through their incredible new fossil finds. Dino Hunt Canada will bring viewers to several fossil sites to give them an in-depth look at Canadian palaeontology.

ROM palaeontologists are highly active in the field, searching for and collecting fossils. One of the scientists profiled in Dino Hunt Canada is the ROM's Dr. David Evans, a recognized authority on Canadian dinosaurs, who helped conceive and develop the program. In the past three years alone, David and his team have announced the discovery of five new types of dinosaurs from Alberta, and the show follows his team as they unearth another exciting new species to add to the dinosaur dictionary.

The ROM will unveil this new cousin of Triceratops in January 2015 in a special exhibition developed in partnership with HISTORY Canada. Tune in to watch Dino Hunt Canada on HISTORY Canada in early 2015.

Visit history.ca for more details.





Wildlife Photographer of the Year

The world-famous exhibition returns to the ROM

he world-renowned Wildlife
Photographer of the Year (WPY)
exhibition, on tour from the Natural
History Museum in London, is back at the
ROM for a second year. Featured in the
exhibition are 100 awe-inspiring images
from fascinating animal behaviour to breathtaking wild landscapes that bring visitors
face to face with the power and beauty of
nature. Wildlife Photographer of the Year
was founded in 1965 and is co-owned by
the Natural History Museum and BBC
Worldwide. In its inaugural year, WPY
received 361 entries. Today, the competition
receives 42,000 entries from 96 countries.

Each image in the show is installed with custom LED light box frames creating a dramatic display that gives visitors a glimpse of the natural world as they have never seen it. Images cover 11 adult categories, four special award categories, and three children's categories. The exhibition also includes biodiversity-themed digital activations and a ROM-designed WPY Family Trail Guide that highlights fun facts and information for kids. \circ







On until March 2015 rom.on.ca/wpy

Wildlife Photographer of the Year is co-owned by the Natural History Museum and BBC Worldwide.

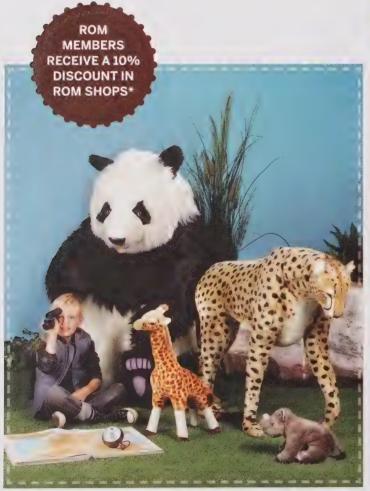
NATURAL HISTORY MUSEUM

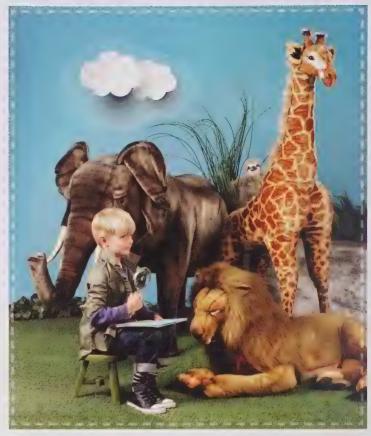
Geographic

Totally Wild!

Why not take a little kid-friendly wildlife home with you!

Lions and tigers and bears—a visit to the ROM can be a magical experience, sparking curiosity and appreciation for the abundance and diversity of life on our planet. These jumbo handcrafted animals are plush gentle giants that represent some of the world's best-loved and most endangered species. Take one home with you to inspire creative play and continued learning among nature enthusiasts of all ages. o







Top right: Elephant \$1999.99, Sloth \$19.99, Giraffe \$249.99, Lion \$699.99. Lower left: Giant Panda \$1899.99, Giraffe (small) \$39.99, Cheetah \$899.99, Baby Rhino \$19.99. Lower right: Tree Frog \$19.99. Tiger \$799.99, Cheetah (sitting) \$89.99, Polar Bear \$999.99

Travel Mongolia

Discover ancient treasures with an exclusive ROM-guided tour



ourney into the heart of Mongolia and explore this remote part of the world, seemingly untouched by time. This September join ROMtravel and ROM palaeontologist, Dr. David Evans, for an exclusive 11-day itinerary that combines history, culture, lectures, and guided tours to create the trip of a lifetime.

A land of nomadic horsemen and arid steppes that stretch to either jagged mountains or the massive Gobi Desert, Mongolia's cold, windy landscape evokes images of Genghis Khan and Mongol hordes. Traditional and exotic, Mongolian culture still revolves around a nomadic heritage with the family ger (yurt) at the centre, and horses the only mode of transport. In the capital of Ulaanbaatar, Russian, Chinese, and Tibetan influences mix, and Tibetan Buddhist monasteries are infused with ancient Mongolian shamanism.

Your ROMtravel Mongolia experience includes:

• Visit to the Natural History Museum for a private behind-thescenes tour including its world-renowned dinosaur collections.

- Journey to the Gobi Desert to examine ancient rock drawings and the fossil sites of dinosaur embryos and "Fighting Dinosaurs."
- Experience Mongolia's diversity of ecosystems as you hike through the verdant Yol Valley, nestled in the foothills of the Altai Mountains, and visit the Singing Dunes and Flaming Cliffs, both spectacular natural wonders of the Gobi Desert.
- Visit with a nomadic, Bactrian camel-herding family, enjoying traditional music and dance, sampling local food and culture, and overnighting in luxury gers and Eco lodges.
- Travel to Hustain Nuruu National Park to discover the sole surviving wild Przewalski horses.

Mongolia's diverse geography and an ancient history make for a unique and extraordinary journey. Join fellow ROM enthusiasts this September for the experience of a lifetime! o

ROMTravel to Mongolia

September 2015

\$7,615 (includes: return flights from Ulaanbaatar to Gobi Desert, most meals and ground transportation for excursions, guided tours, and entrance fees for events. International flight from your home to Ulaanbaatar not included.

For information visit rom.on.ca/travel.

plan your next



UPCOMING ROM GUIDED TRIPS

Izbekistan April 21 to May 1, 201	5
he Arctic August 9 to 20, 201	.5
Nyanmar (Burma) November 14 to 27, 201	5
hile-Atacama and Easter Island December 28, 201 to January 9, 201	
MexicoMarch 201	6
ndonesia and BorneoJanuary 201	6
ompeii and Herculaneum	6
lewfoundlandAugust 201	6
man and the United Arab Emirates November 201	16





MEMBER NEWS



CENTENNIAL CELEBRATIONS

The ROM's Centennial year continues to excite and surprise me with its innovative exhibitions and activities. The work of Dr. David Evans and his team in discovering a new dinosaur has brought out the excited child in everyone I have mentioned it to. Don't miss the unveiling-and seeing the results of years of work by ROM curators and research staff.

I have been counting the days to the opening of the Wildlife Photographer of the Year exhibition. This year's show is even more stunning and it is almost impossible to pick a favourite image. I challenge you to pick one without being tempted by others.

We are looking forward to the Douglas Coupland exhibition, everywhere is anywhere is anything is everything. It is wonderful to showcase such unique Canadian talent at the ROM. I'm looking forward to the Member Preview on January 30 at 11 a.m. and our exclusive behind-the-scenes tour of the exhibition.

I hope you've reserved your tickets for *Pompeii*: In the Shadow of the Volcano, opening this June at the ROM. Now is the time to make sure your Membership is updated so you don't miss its special Member Preview on June 12, 2015.

Marka Hendema

@mmlhenderson

EXCLUSIVE MEMBER PREVIEW



DOUGLAS COUPLAND:

EVERYWHERE IS ANYWHERE IS ANYTHING IS EVERYTHING

SPECIAL MEMBER PREVIEW

Friday, January 30 | 10:00 a.m. to 8:00 p.m. Opening remarks for Members are at 11:00 a.m. Roloff Beny Gallery, Level 4.

Douglas Coupland is one of Canada's most celebrated contemporary artists, writers, and thinkers. With incisiveness and humour, Coupland's work will inspire you to question contemporary issues and suggest new ways of seeing your world. The exhibition is presented by TD Bank Group.



BECOME A MEMBER!

Contact Membership Service at 416.586.5700 or membership@rom.on.ca. Look for all the details and register at rom.on.ca/members.



Learn about new ROM research, new acquisitions, famous objects in the ROM collection, and more as you tour one of the ROM's galleries.

DON'T MISS THESE 2015 FACE 2 FACE EVENTS:



JANUARY 20, 2015, 11 A.M. NUBIA GALLERY AND RECENT FIELD WORK Krzysztof Grzymski, Senior Curator, Egypt & Nubia



FEBRUARY 17, 2015, 11 A.M.
EXPOSING THE ROM'S
MINOAN IVORY GODDESS
Kate Cooper, Assistant
Curator, Pompeii and former
Rebanks Research Fellow in
Classical Archaeology



MARCH 12, 2015, 11 A.M.

MAPS, BORDERS AND

MOBILITY IN AFRICA

Silvia Forni, Curator, African

Cultures



Tours meet at 11 a.m. in Chen Court on Level 1. Headsets will be provided.

REGISTER NOW!

Visit rom.on.ca/members/events or call 416.586.5700. Space is limited.



FACE2FACE HIGHLIGHTS

"I look forward to attending Face2Face every month! The lecturers and curators are amazing, they're so knowledgeable! It's a real added value to being a Member. I just love it." **JAMES DOBOS** ROM Member

Members joined ROM Ornithologist Mark Peck at the first Face2Face of the fall season: *De-Extinction and the Anniversary of the Passenger Pigeon*. Face2Face is an exclusive series of free monthly gallery experiences for Members, led by ROM experts.

De-Extinction and the Anniversary of the Passenger Pigeon unpacked the history of the passenger pigeon intervention at the ROM and highlighted the role Members have played in protecting bird populations. Museum members have been very significant in the passenger pigeon project, Peck explains; Paul Hahn, Patron and former Member of the ROM, was a naturalist and collector of ornithological specimens. Hahn had a keen interest in the passenger pigeon and sent a request to museums, universities, and individuals around the world to document every passenger pigeon specimen that had ever been collected, circa 1930. He received over 1,000 responses and as a result,

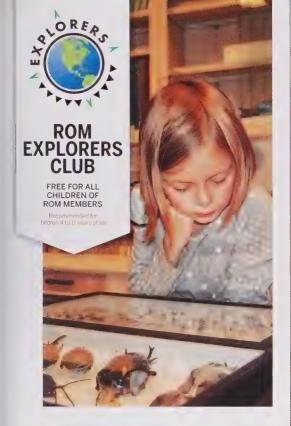
the index Where is that Vanished Bird was released in 1963 as a collaborative effort with the Royal Ontario Museum. Thanks to Hahn's donation—specimens and ornithological data—the ROM has 143 passenger pigeons in its collection.

At Face2Face, Members were particularly interested in the process of extracting DNA from ornithological specimens.

Did you know it's possible to extract DNA from a specimen that's 144 years old?

By carefully scratching the skin, ornithologists are able to extract the DNA from the passenger pigeon that is needed to reproduce a closely related offspring, Peck explained. This procedure could take up to 20 years to fully execute.

The event finished with a guided tour of the original diorama of the passenger pigeon used in the *Empty Skies: The Passenger Pigeon Legacy* exhibition now on display in Level 2.



Did you know you can join the ROM Explorers Club? If you're a kid it's free with your ROM membership and gives you access to special events, Museum scavenger hunts, chances to meet ROM curators, cool crafts,

Plus, you can earn great prizes with your ROM Passport. Pick up your Passport at the Explorers Den in the Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity the next time you are at the ROM, and start collecting your stamps. Earn 40 stamps and receive an exclusive behindthe-scenes tour with a ROM expert.

VISIT rom.on.ca/explorers for fun activities, games, craft ideas, and more.



MEMBER PROFILE

MEET **GRAHAM GOLD**

Graham Gold was inspired to become a ROM member after he heard about the Friday Night Live events. After corralling a group of friends to attend, Gold says he was in awe. "Not only was it an evening of unique entertainment and food," he recalls, "but the backdrop of dinosaurs, historical artifacts, and precious stones—not to mention the architectural features of the ROM building itself-made it by far my favourite venue in the city."

What do you consider the greatest benefit of your ROM Membership?

A Being able to come and go as I please. I don't feel rushed, I can visit anytime, even for a short visit, and am able to share the experience with friends or family, who can come as my guests. The membership truly pays for itself.

What are highlights from your recent visits to the ROM?

A I get notifications from the ROM (via the magazine and email updates) and I'm amazed at how many programs, workshops, and events are offered. I saw

The Forbidden City exhibition and I was very impressed. Artifacts of such historical and cultural significance were on display—without travelling, I would not have had a chance to experience them. I am really looking forward to seeing the Pompeii exhibition.

O If you could borrow something from the ROM for a year to take home (or lend to a friend), what would it be? And why would you make that choice?

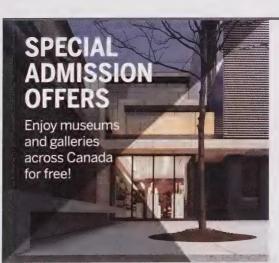
A I would probably take home the coral reef aquarium, although I would need to bring the staff as well! How do they do it? Its colours are rich and vibrant and the tentacles of the sea anemones sway back and forth with the current. It's very therapeutic and almost hypnotic. I could stare at it for hours.

Q How would you describe the ROM to a friend who's never been there?

A The ROM is truly a playground for any age where you can indulge your senses, caress your mind, and expand your knowledge of the universe, or simply sit and relax and be within yourself.



Having a blast! (Friday Night Live) Gold and Friends enjoy the evening.



FREE ADMISSION

Visit some of Canada's best museums and art galleries for free, including: Art Gallery of Nova Scotia, Glenbow Museum, Kamloops Art Gallery, McCord Museum of Canadian History, Montreal Museum of Fine Arts, and the Vancouver Art Gallery. Present your ROM membership card and photo ID for admission. Note admission may not include guests, entrance to blockbuster exhibitions, or ticketed programs and events.

2-FOR-1 ADMISSION **GARDINER MUSEUM**

Present your ROM membership card and photo id at the front entrance and receive 2-for-1 admission. Plus, receive a 10% discount in the Gardiner gift shop. For details visit gardinermuseum.on.ca or call 416.586.8080.

VISIT rom.on.ca/reciprocal for list of reciprocal offers.

INSIDERS' ROMWALKS

Join Insiders' ROMwalks and see Toronto in a whole new light







BLOOR STREET & OUEEN'S PARK

JANUARY 14, 2015, 1 P.M.

Start in the ROM's Samuel European Galleries with its spectacular St. Nicholas and St. Catherine stained-glass windows and then walk to the Church of the Redeemer to see the designs of N.T. Lyon followed by a trip to the Lillian Massey Building at the University of Toronto to view a rare glass mural by Henry Holiday.

MEETING PLACE: ROM Rotunda on Main Level.

BLOOR STREET UNITED CHURCH

FEBRUARY 11, 2015, 1 P.M.

Visit the Gothic Revival Bloor Street United Church to see its Great South Window, a mid-20th-century stained glass by Celtic Studio. Then visit St. Thomas Church, designed in Arts & Crafts style by renowned Toronto architect Eden Smith to see examples of stained glass design from the Bromsgrove Guild.

MEETING PLACE: The Bloor Street United Church, 300 Bloor St. West (at the red front doors).

TRINITY COLLEGE, **UNIVERSITY OF TORONTO**

MARCH 18, 2015, 1 P.M.

Discover carvings by Charles Adamson, Emanuel Hahn, and Jacobine Jones, 17th-century Flemish tapestry by Abraham van Diepenbeeck, paintings by Sir Edmund Wyly Grier, and an authentic perpendicular Gothic chapel by Sir Giles Gilbert Scott.

MEETING PLACE: Trinity College, 6 Hoskin Ave. (front door).

LEFT: STAINED GLASS

DISPLAYED IN THE **ROM'S EUROPEAN** GALLERY.

CENTRE: THE COMING OF CHRIST, BLOOR STREET UNITED CHURCH.

RIGHT: TRINITY COLLEGE.



All ROM Insiders' Walks meet at 1 p.m. Look for the purple umbrella in the designated meeting spot. Register now at rom.on.ca/members/events. Space is limited.

MEMBERS SAVE!

\$20



GIVE A GIFT THAT IS ENJOYED ALL YEAR LONG!

ROM Members save up to \$20 on the price of ROM gift memberships. To purchase visit rom.on.ca/members or call 416.586.5700.

The new membership cards feature a stunning image of a dragon robe from our textiles collection. The robe is of Jifu (gauze) from the Qing Dynasty, China (1850-1875 AD).



MEMBERSHIP INFORMATION

Family/Dual: 1 year \$149; ROM Social: \$149; Individual: 1 year \$97; Senior Family: \$145; Non-Resident: 1 year \$102; Student: \$54; Curators Circle: \$189; Museum Circle: \$323; Director's Circle: \$626 Young Patrons Circle: \$600+; Royal Patrons Circle: \$1,800+ Two year rates also available Membership Services: 416.586.5700 | membership@rom.on.ca | rom.on.ca/members



CALL FOR NOMINATIONS

Membership-Elected Trustee Position on the ROM Board

The Royal Ontario Museum is governed by the ROM Act (1968), which established a Board of 21 Trustees. The Act mandates that 3 of the 21 Trustees are elected by the ROM's general membership. One of the membershipelected Trustee positions becomes vacant June 30, 2015. Nominations for the membership-elected Trustee position will be accepted by the Office of the Secretary to the Board until noon on January 30, 2015. Each nomination must be supported by the signature of 25 (current) ROM members (please include membership numbers of the nominators). The vacant term of office is July 1, 2015 to June 30, 2018. Should more than one duly nominated candidate be eligible, an election will be held. For details call 416.586.5886.

Photos: Ryan Walker Photography.

ROM GOVERNORS



AHEAD BY A CENTURY

What a thrill it is to join the ROM family as the new President & CEO of the ROM Governors. I am especially proud to serve the Museum on the heels of its historic Centennial year, a time when the community came together to celebrate 100 years of nurturing discovery and inspiring wonder. It was a pleasure to celebrate the ROM's 100th anniversary with many long-time supporters of the Museum at the Centennial Ball on November 8, 2014. Thank you for the incredible philanthropic leadership you have shown to Canada's world Museum.

It is a momentous time at the ROM with two remarkable Centennial legacies on the horizon. The Welcome Project will create a lively civic green space for the city on the ROM's doorstep with an outdoor performance space and beautiful biodiversity gardens. The Dawn of Life on Earth Gallery will tell the fascinating story of how life began and evolved on our planet in an immersive environment that will send you on a journey to the depths of the ancient seas. We continue to raise funds in support of these brilliant projects through our Love the ROM Centennial Campaign and our goal is to raise \$15 million by June 2015. We hope you will support the Campaign and help us transform the way the ROM fosters curiosity, inspiration, and understanding in the 21st century.

The ROM has no shortage of interesting programs and thought-provoking exhibitions lined up for next year, including Douglas Coupland's *everywhere is anywhere is anything is*



everything, presented by TD Bank Group, which is opening on January 31 and Pompeii: In the Shadow of the Volcano, which is set to open on June 13. As always, Young Patrons Circle (YPC) and Royal Patrons Circle (RPC) Members will enjoy exclusive previews of these exhibitions, and I look forward to meeting many of you in the months ahead.

Such world-class exhibitions, meaningful projects, and public programs would simply not be possible without the generosity of our donors, patrons, and corporate partners. As an engaged and passionate philanthropic community who truly loves the ROM, you are no doubt all as excited as I am to be a part of the Museum's next century.

Swan Hewath

SUSAN HORVATH PRESIDENT & CEO @ROMGovs

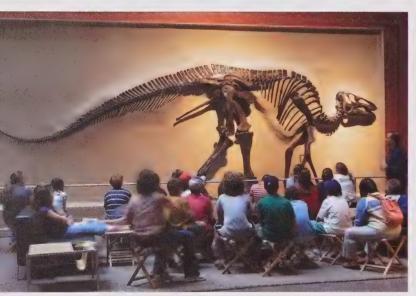
PROM began and quickly became one of the city's hottest fundraising events. This year's party, PROM X, is inspired by Douglas Coupland's exhibition everywhere is anywhere is anything is everything. Join hundreds of YPC members and guests on Saturday, March 28, 2015, and pay homage to one of Canada's most celebrated contemporary artists, writers, and thinkers. Party tickets go on sale January 7, 2015, at rom.on.ca/prom.

We love to hear from you! To show your love for the ROM and support our Centennial Campaign, visit rom.on.ca/lovetherom, email giving@rom.on.ca or call us at 416.586.5660.

ROM SCHOOL VISITS

Shape Bright Futures





A funny thing happens when kids come to the ROM; they get excited about learning.

Textbooks come to life as students see and touch mummies, minerals, and meteorites. "To say my class's trip to the ROM was an education enhancer would be an understatement," says Patricia McCrea, grade 3 teacher. "It was a gift, one which we appreciate greatly."

The ROM's School Visits Bursary Program has enabled at-risk youth to visit the Museum free of charge since 2005. Through creative and

hands-on activities, this vital program sparks children's interest in new careers and fields of study. "I liked seeing all the dinosaur bones and digging for fossils in the sand—I felt like a real archaeologist," said Olivia, 8. Each year, thousands of kids like her experience the ROM, thanks to our generous partners.

The ROM is pleased to welcome Proteus as a new School Visits Bursary Partner. Established in 1994, Proteus is a premier innovator and provider of pension plan governance and investment consulting services. Its charitable activities are intended to contribute in a meaningful way to our communities. "Proteus is proud to help Toronto's youth access unique and impactful educational experiences at the ROM," says Ryan Kuruliak, Vice President, Proteus. "We believe in investing in the next generation and giving them the skills for success."

PROTEWIS

Great-West Life, London Life, and Canada Life have generously supported the ROM School Visits Bursary Program since 2007. Together, they have enabled the ROM to teach and inspire more than 8,550 students. An Imagine Canada Caring Company, Great-West Life, London Life, and Canada Life together donate a minimum of one percent of average pre-tax profits to non-profit, charitable, and community organizations each year.

Great-West Life





STRONGER COMMUNITIES TOGETHER™

KPMG has been a valued School Visits partner since 2010, helping the ROM to nurture discovery and inspire wonder in more than 3,160 at-risk youth. A Canadian leader in delivering audit, tax, and advisory services, KPMG is committed to making our communities stronger, more vibrant, and better places to live and work.



As a founding partner of the ROM's School Visits Bursary Program, HSBC Bank Canada has empowered more than 18,750 students to visit the Museum. HSBC Bank Canada is a leading international bank in Canada and a strong supporter of educational programming for children and youth. In 2015, the ROM will celebrate a decade of offering at-risk children unforgettable learning experiences through School Visits, thanks in part to HSBC's crucial early support of this important program.

HSBC (X)

Thank you Proteus, Great-West Life, London Life, Canada Life, KPMG, and HSBC Bank Canada for making natural history and world cultures come to life for thousands of youth. Your support opens children's eyes to a world of wonder and opportunity.



ROM friends and family celebrated 30 remarkable years of the Royal Patrons Circle (RPC) on September 30, 2014. With special guests Donna Dixon Aykroyd and Dan Aykroyd, this incredible night featured the storied adventures of our globally renowned curators back from the field. RPC Members also enjoyed the opportunity to meet experts from the ROM's Centres of Discovery, who for this one night only, displayed rare objects from the vaults and new acquisitions.

The Royal Patrons Circle has over 850 members and raises more than \$1.3 million every year for the ROM's highest priorities, bringing engaging exhibitions, stunning galleries, and educational programs to life.



For more information on how you can become a part of RPC, visit rom.on.ca/rpc or call Javne Whitfield at 416.586.5842.



DONNA DIXON AYKROYD

Q How did you get involved with the ROM?

A I am a member of the ROM's Explorers Club, a fellow of the Royal Canadian Geographical Society, and an avid student of palaeontology. Having long been aware of the ROM's treasured collection of prehistoric bones, I was honoured to have been invited by David Evans to visit his exhibits. My relationship with the institution developed through Jennifer Ivey Bannock, who is a member of the Board of Governors and an ardent supporter of the ROM's work.

What inspired your first visit to

A I first visited the ROM to observe David Evans's enthralling exhibition titled *Ultimate Dinosaurs: Giants from* Gondwana. Danny had been going to the ROM since he was a teenager, on visits to Toronto, and thereafter where he began his career at City TV, The Second City, and the CBC.

What other museums are you involved with?

A The Phillip J. Currie Dinosaur Museum in Grand Prairie, Alberta. Dan, our daughters, Danielle, Belle, Stella, Augusta "Bone Whisperer" Tigrett, our goddaughter, and myself have become ambassadors at the museum, dedicated to providing awareness of the site, its discoveries, and the work of Dr. Phillip Currie himself. Coincidentally, this is also where I met David Evans and where my fascination and observation of his great work would ultimately begin.

A quote from Walt Whitman states, "if we go anywhere, we go together." This is how we have always felt as parents and as explorers.

Q If you were to bring one person, dead or alive, to the ROM, who would it be and why?

A It would be two people, Edward D. Cope (1840–1897) and Othniel Charles Marsh (1831–1899). As some of the first palaeontologists in America, they would be thrilled and in awe of our own dino hunter David Evans who has discovered three new species of dinosaurs just this year; his collections of dinosaurs at the ROM are astonishing and world renowned.

O Is there a favourite memory linked to the ROM you would like to share?

A On October 3, 2014, the occasion when David Evans received his permanent chair and funding, we had the honour and privilege to have dinner in the Dinosaur Hall with David and his glorious wife as well as pillars of the ROM: James and Eloise Temerty, Jennifer Ivey Bannock, Mark Engstrom, Dianne Lister, Bonnie Brooks, Lesley Belows, and Robert Pierce, among others.

What one word can be used to describe your experience at the ROM?

A Inspirational!







































THE PARTY OF THE CENTURY

The ROM's Centennial year culminated with a stunning once-in-a-lifetime celebration of wonder and discovery on November 8, 2014. Nothing short of spectacular, this white-tie affair was hosted by Bonnie Brooks, Chair of the ROM Board of Trustees, and Senator Nicole Eaton.

More than 600 guests dazzled in ball gowns and tails and were greeted by a Michael-Lee Chin Crystal lit up with artistic projections by Moment Factory. The ROM's generous philanthropic community of donors, patrons, and sponsors came together for a series of intimate dinners in several galleries, raising over \$700,000 net in support of the Museum. Special thanks to Presenting Sponsor CIBC, Opening Ceremonies Sponsor Mantella Venture Partners, and all the Centennial Ball Committee members for helping to make the evening so memorable.



A New Way to Welcome

The ROM's exterior gets a new experience



Conceptual rendering of the revitalized ROM

he Welcome Project is the working name for ROM's new Plaza, lobby, and outdoor garden area, designed to transform the visitor's approach and entry to the Museum and provide beautiful biodiversity gardens that will double as a place for outdoor public programming and an open-air performance space.

The project, a key priority of the LOVE the ROM Centennial Campaign, is intended to further connect the Museum to the surrounding community. "Our aim is to create a singular public space the city will treasure, creating another layer of engagement with the ROM," said Siamak Hariri of Hariri Pontarini Architects. Together with award-winning landscape architect Claude Cormier, this acclaimed architectural firm will create a design that is seamlessly interwoven with the ROM's iconic exterior.

An improved interior lobby experience that greets and guides visitors through the Museum is a fundamental part of the

Welcome Project. The new ROM Plaza will feature a living laboratory of gardens that will share the incredible diversity of life on Earth and the ROM's conservation projects with the surrounding community. "We have so many people from diverse ethnic backgrounds living in Toronto," says Hariri. "A garden is a universal attraction that will humanize this space with its vibrant colours and beautiful fragrances, adding a sweetness to the Museum experience."

The project is expected to break ground in the Spring of 2015. \circ

To support the Love the ROM campaign go to **rom.on.ca/lovetherom**.



Celebrating 100 years with the ROM

Sir Byron Edmund Walker, CIBC's former president, 19 14 co-founder of the ROM. The complete skeleton of a duck-billed dinosaur is named Parasaurolophus walkeri after Walker as he 1921 funded several dinosaur digs. It is the only complete specimen of its kind in the world. CIBC supports the ROM's Renovation and Expansion 1978 Campaign, building the Queen Elizabeth II Terrace Galleries and the Louise Hawley Stone Curatorial Centre. School Visits program offered children, teachers and 20 02 parents unique experiences in Canada's only international museum. CIBC becomes a Renaissance ROM Campaign donor 2007 and inaugural season sponsor for the opening of the Museum's Michael Lee-Chin Crystal. CIBC sponsors the Bollywood Cinema Showcards: Indian 20 11 Film Art from the 1950s to the 1980s exhibition as part of IIFA (International Indian Film Academy Awards) The CIBC Discovery Gallery continues to welcome 20 12 thousands of young visitors each year to experience the ROM hands on. As the Centennial Sponsor of ROM100, CIBC proudly presents the ROM Revealed, Heritage Days, 20 14 ROM ReCollects, the ROM Centennial Ball gala, and the Future of Museums Symposium.





